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1593

# ORIGINAL DRAWINGS

BY THE OLD AND MODERN MASTERS

THE COLLECTION OF

CHARLES HUARD

WITH A COLLECTION OF

WHISTLER LITHOGRAPHS

FROM LONDON

706

TO BE SOLD

FRIDAY EVENING, APRIL SIXTEENTH

AT EIGHT-FIFTEEN O'CLOCK

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1920

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NO.

1593

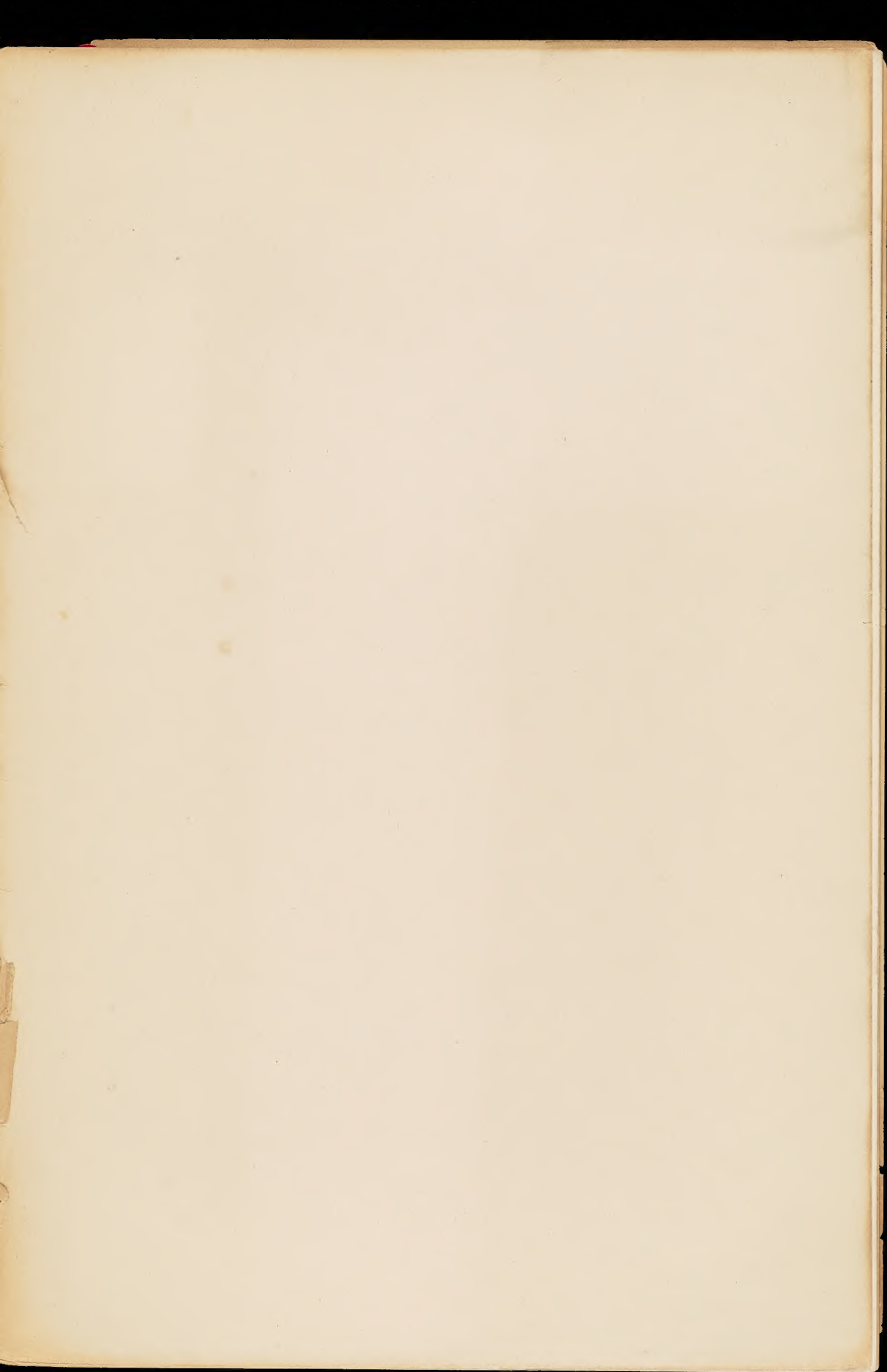
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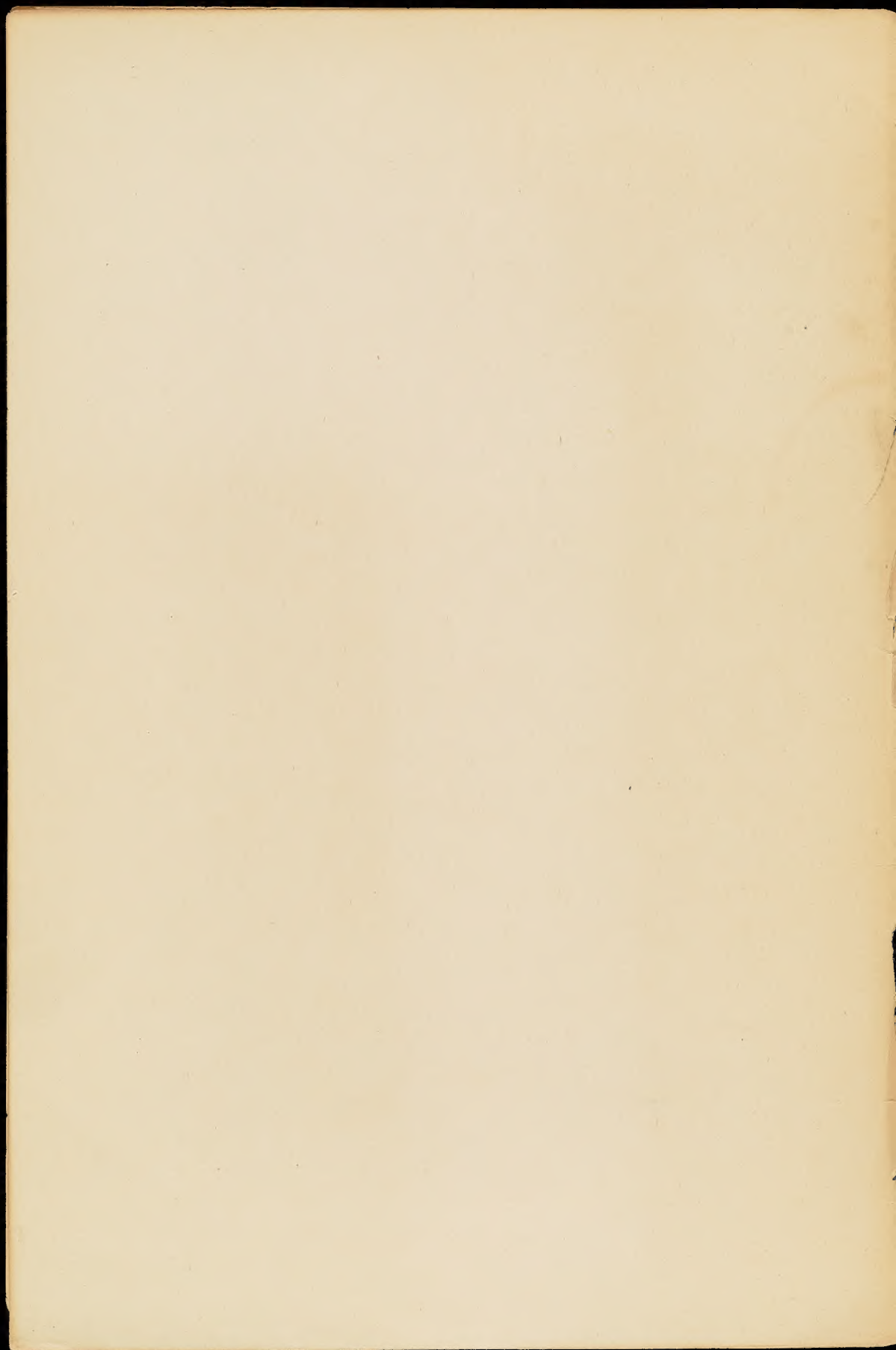
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ANTOINE WATTEAU

[NUMBER 53]



SALE NUMBER 1488  
ON FREE PUBLIC EXHIBITION FROM SATURDAY, APRIL TENTH

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The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final.

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## THE ANDERSON GALLERIES

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET  
NEW YORK

TELEPHONE PLAZA 9356

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN



## SALE FRIDAY EVENING

APRIL SIXTEENTH, 1920

BEGINNING AT 8:15 O'CLOCK

### BOUCHER (FRANCOIS)

1704-1768

1 STUDY FOR AN ALLEGORY OF ABUNDANCE

Black chalk, touched with white, on gray paper.

11½ inches x 14 inches

### BOUDIN (EUGENE)

2 SAILING BOAT

Water-color.

5½ inches x 8 inches

### BOZE

3 A YOUNG GIRL SEATED

Crayon and red chalk. A charming composition, showing a very young girl, wearing a simple provincial frock, and a quaint little flat cap. Very excellent example of draftsmanship of a great artist whose talent was so long unknown and has only recently come to be recognized as one of the masters of the 18th century.

12 inches x 17½ inches

4 PORTRAIT OF A GENTLEMAN

Black and red chalk. This portrait represents the profile of a gentleman wearing a white wig and high stock. Nothing save the head and shoulders are visible, as the portrait is encircled by a round architectural frame, much in vogue at that period.

9¼ inches x 9¾ inches

5 WOMAN WEeping

Red chalk drawing on blue paper. Delicate and sensitive comprehension and treatment of the subject. The woman's head is thrown back and every feature depicts despair, while two tears tremble on her cheeks. Vente St. Loup, Dijon, 1902.

5½ inches x 7½ inches

### CAMPI CREMONGE

1500-1572

6 WOMAN WEeping

Pen and purple ink. Long rigid figure, interesting on account of treatment. The ink has turned to a wondrous shade that lends warmth to the composition.

4½ inches x 11¾ inches

## COROT (JEAN BAPTISTE)

1796-1875

### 7 THE COURT YARD OF A FARM

Pencil drawing on yellowish paper. Atelier Aubrey Lecomte.

8 inches x 11 inches

## DECAMPS (A. G.)

1803-1860

### 8 ENTRANCE TO AN ORIENTAL TEMPLE

Black crayon drawing, relieved by pastel, on brownish paper. Very important drawing by the master, representing two draped Oriental figures beneath a portal 9¾ inches x 16⅞ inches  
Studio of Aubrey Lecomte.

## DELACROIX (EUGENE)

1798-1863

### 9 PAGE CONTAINING TWO SKETCHES

Pencil drawing. A woman, and without a doubt made as studies for his Salome. 6 inches x 7½ inches

Delacroix Sale.

### 10 HERCULES SKINNING THE LION

Crayon drawing on tracing paper. Although this is but a rough tracing, it is of particular sentimental value, as it is perhaps the only remaining vestige of the master's chef d'Ouvre, the Works of Hercules, that marvelous series of mural decorations which adorned the Hotel de Ville in Paris, and was hopelessly destroyed by fire during the Commune in 1870.

9½ inches x 17 inches

Delacroix Sale.

### 11 INTERIOR OF THE ALHAMBRA

Pencil drawing, bearing the inscription "Grenada, 1818." This is a very careful drawing of the interior of one of the rooms of the Alhambra, and was made during his trip through Spain and Morocco, while he was attached to the Duc de Mornay's expedition. In his "Journal" (Vol. 1) we find how much he was impressed by the Moorish architecture seen here for the first time.

7¼ inches x 9 inches

Delacroix Sale.

- 12 FIVE MASKS  
Pencil on white paper. This sketch was made for the painting of the "Antique Masks", which figure in the decoration of the Chamber of Deputies, Paris. It is interesting to note that these masks were inspired by the faces of peasants of Champrosay and Jupillon, little villages in the suburbs of Paris, where he spent his vacations.  $4\frac{3}{4}$  inches x  $7\frac{1}{2}$  inches  
Delacroix Sale.
- 13 CHRIST ON THE CROSS  
Pencil drawing on white paper. Here we have the study for his Christ of the Cross.  $5\frac{3}{4}$  inches x  $7\frac{1}{2}$  inches  
Delacroix Sale.
- 14 TWO BREAST PLATES AND A MOORISH LAMP  
Pencil drawings, all on the same sheet. Made during the same voyage as the preceding drawing, and probably done in the America at Madrid.  $8\frac{1}{2}$  inches x 11 inches  
Delacroix Sale.
- 15 STUDY OF A CAT  
Pen and ink drawing on white paper. These two sketches of a cat, one the head and the other of the animal seen from the back, are among the very numerous studies made by the painter of his own household favorite, and used by him in depicting the wild animals, especially tigers and panthers that are so frequent in his compositions.  $4\frac{1}{2}$  inches x  $7\frac{1}{2}$  inches  
Delacroix Sale.
- 16 MOUNTAIN SCENERY IN SPAIN  
Lead pencil drawing on yellow paper.  $6\frac{3}{4}$  inches x 11 inches  
Delacroix Sale.
- 17 MOUNTAINOUS LANDSCAPE  
Tracing on yellow paper.  $10\frac{1}{2}$  inches x 14 inches  
Delacroix Sale.
- 18 TWO SKETCHES ON THE SAME PAGE  
Pen and ink on white paper. Two studies of masculine figures with outstretched arms. 4 inches x 9 inches  
Delacroix Sale.
- 19 PAGE OF SKETCHES  
Pencil on white paper. The principal sketches on the paper are studies of a masculine figure bearing a massive candelabra. 7 inches x  $11\frac{1}{4}$  inches  
Delacroix Sale.



20 PAGE OF SKETCHES

Pencil.

6½ inches x 10¾ inches

Delacroix Sale.

DUGOURE

1749-1810

21 LEONARDO DE VINCI EXPIRING IN THE ARMS OF FRANCOIS Ier

Pen and sepia drawing, signed and dated, 1766. A particularly luminous drawing of a historic scene, but treated with all the delicacy and the radiance of the 18th century masters. Especially happy in composition, and wonderfully faithful as to costume without being too intricate. Has been engraved.

5¾ inches x 7½ inches

22 HENRI IV. SUPPING AT COUTRAS

Pen and sepia drawing, signed and dated, 1775. The original blue paper mounting which surrounds this drawing bears the inscription, "Soupe d'Henri IV. à Coutras. Like the above mentioned drawing this one is also happy in lighting and grouping, and being of similar dimensions, the two make a very charming pair.

5¾ inches x 7½ inches

23 EPISODE DE L'HISTOIRE DE ST. LOUIS

Pen and sepia. This drawing, which like the two already mentioned, has been engraved, was the chapter head of a history of France, the supper of Henry IV. and the death of Leonardo de Vinci forming full page engravings in the same work.

3¼ inches x 4¾ inches

ENGLISH SCHOOL

24 PORTRAIT OF A GENTLEMAN

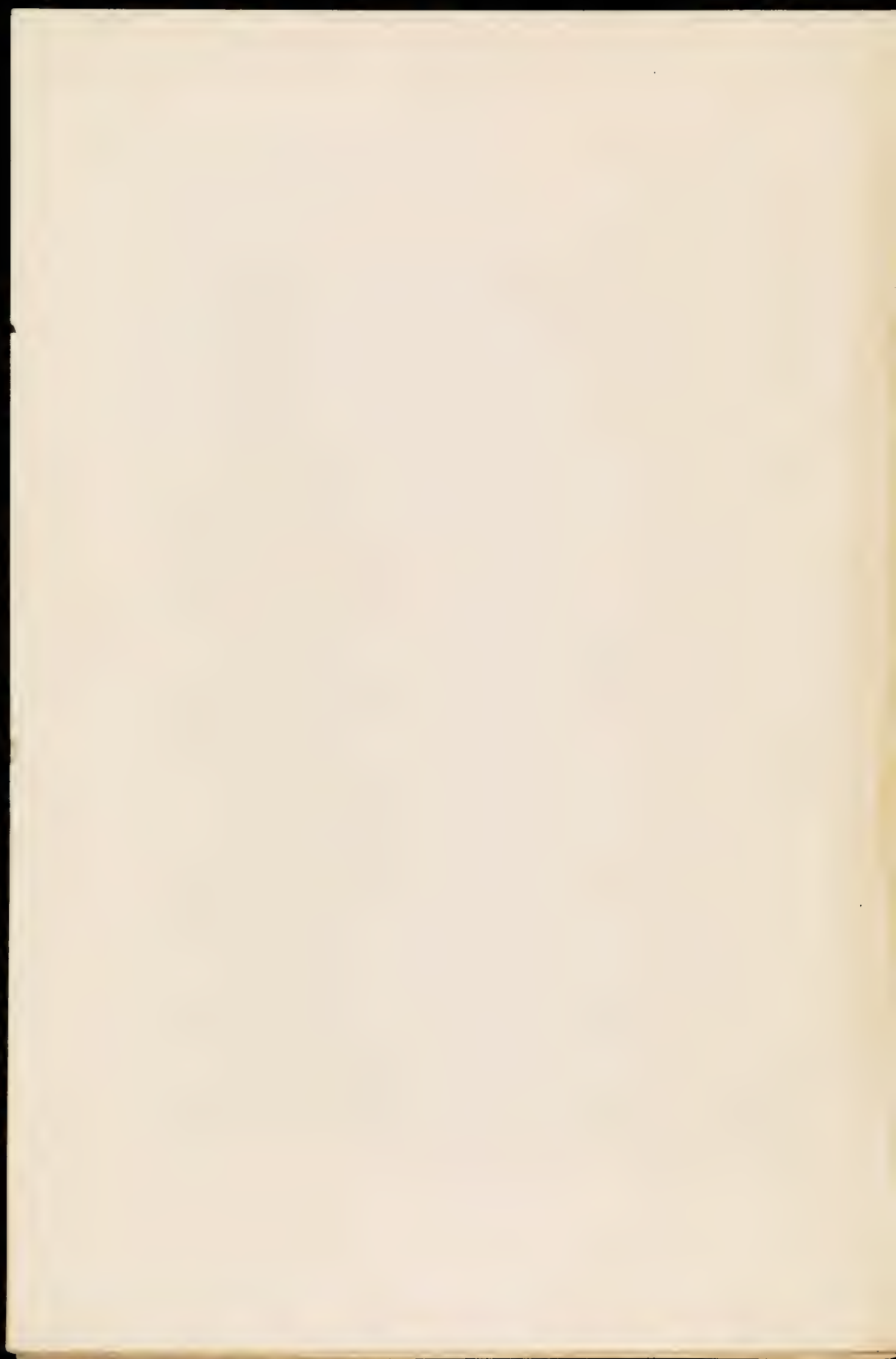
Black and red chalk drawing on cream colored paper. A superb and important portrait of a ruddy, hearty, middle aged man, most convincingly executed by a master hand. Many and different have been the opinions as to the authorship, some attributing it to the French and others to the English School, some going so far as mentioning a definite artist. Yet in spite of the fact that it is anonymous the owner nevertheless considers it as one of the best in the collection.

11 inches x 14½ inches



FRANCESCO GUARDI

[NUMBER 31]





## FRAGONARD (HONORE)

1733-1806

### 25 THE HOLY FAMILY IN THE DESERT

Wash drawing. A splendid broad drawing in the master's freest style. 10 inches x 10 inches

## FRENCH SCHOOL

18th Century

### 26 A FAN

Pen and ink drawing.

5 inches x 9 inches

### 27 LANDSCAPE WITH OLD CHATEAU FORT

Sepia drawing. A spirited landscape, showing an old chateau fort in the foreground, while a delicate landscape stretches in the distance. The whole handled with masterful art, most especially the lights.

### 28 A BEGGAR

Red chalk and black crayon drawing. Represents an old man, leaning upon a stick, while his head which is covered with a broad brimmed hat, that throws a shadow on his face, is turned towards the left. He is clothed in a rough mantle that forms many graceful pleats and folds. A brilliant and powerful example of 18th century French art. 7 $\frac{7}{8}$  inches x 12 $\frac{1}{4}$  inches

## GRAVELOT (HENRI)

1733-1773

### 29 STUDY OF A YOUNG GIRL

Red chalk on blue paper. A very important drawing, in the artist's broadest manner, representing a young girl, full length, turned to the left, in a charming 18th century costume. This drawing was purchased by the present owner at a sale in the north of France, some fifteen years ago, and on the list of objects put up for sale was then catalogued as a Pater; since then, however, the concensus of expert opinion has tended toward attributing it to Gravelot, and as such, then, it is offered.

10 $\frac{3}{4}$  inches x 17 $\frac{1}{4}$  inches

## GERARD (BARON)

1770-1837

### 30 PORTRAIT OF A LADY

Lead pencil on yellowish paper. An extremely careful and precise drawing of a lady in a seated position, her hands crossed in her lap, and dressed in an empire costume. An exceptionally fine example of the master's work.

## GUARDI (FRANCESCO)

1712-1793

### 31 INTERIOR OF A PALACE

Water-color. Splendid example of Guardi's treatment of architecture. The drawing represents a palatial hall, supported by blue marble columns. Since Guardi and Canaletto once earned their living at scene painting, this is doubtless a project for a theatrical undertaking.

11 inches x 15¼ inches

[SEE ILLUSTRATION]

## GUDIN (TH.)

1802-1880

### 32 A NAVAL COMBAT

Pen and ink and wash. A most spirited drawing representing full rigged man-of-war touched and sinking, and mid the combat against the enemy and the waves one discerns the small boats putting off, and the battle continuing even in them.

6¼ inches x 7¼ inches

## INGRES (JEAN A DOMINIQUE)

1780-1867

### 33 PORTRAIT OF A LADY

Pencil drawing on slightly yellow paper. This portrait signed and dated "Ingres del. 1836", represents a lady wearing a striped dress with a turn over collar, and is doubtless the portrait of Madame Aubrey Lecomte or her sister-in-law Madame Pinchon.

8¾ inches x 12½ inches

Studio of Aubrey Lecomte.

## ISABEY (EUGENE)

1803-1888

### 34 BOATS IN A STORM

Crayon, pen and sepia drawing. Vigorous and brilliant sketch of the deck of a sailing ship during a squall.

5 inches x 8½ inches

## ITALIAN SCHOOL

16th Century

### 35 THE VIRGIN AND CHILD

Pen and ink and wash. The Holy Mother is holding the Christ Child on Her knees. The draperies are severe, but characteristic of the period, while the ink, slightly discolored has taken on an extraordinary warmth of tone.

6¾ inches x 8½ inches







AUGUSTE RAFFET

[NUMBER 40]

**LA HIRE (PHILIP DE)**

*1677-1719*

**36 DANIEL IN THE LION'S DEN**

Pen and wash. A rapidly executed sketch for a much bigger picture. Virile treatment of the biblical scene, though with characteristic 18th century deftness.

Oval top, 6 inches x 10 inches

**LA TOUR (MAURICE QUENTIN DE)**

*1704-1788*

**37 HEAD OF A MAN**

Black chalk, touched with pastel on blue paper. A vigorous drawing of a young man's head, wearing a tri-cornered hat, which shades his face.

9 inches x 11 inches

**MURILLO**

*1618-1685*

**38 ASCENSION OF THE VIRGIN**

Pen and ink. A magnificent example of this great master's work. The handling of the light and shade, and the treatment of the subject, obtaining such climaxes by little pen strokes, is unsurpassed.

5½ inches x 6¾ inches

**OZANNE (NICHOLAS)**

*1728-1811*

**39 LAUNCHING OF A BOAT IN THE PORT OF BREST**

Pencil, pen and wash drawing. The scene depicts all the activities previous to the launching of the boat, in a landscape most minutely rendered, and easily recognizable in spite of the changes that have come with time. A splendid example of the master whose works are now rare and much sought after.

4¾ inches x 9 inches

**RAFFET (AUGUSTE)**

*1808-1860*

**40 SQUADRON OF CAVALRY**

Drawing on brownish paper, relieved by oil paint in colors. This important drawing represents a squadron of French Lancers; a most vigorous rendering of the horses in the artist's best manner, and probably dating from the time of the siege of Antwerp, an epoch in which the artist produced many drawings in the same medium.

7½ inches x 12¾ inches

Atelier Aubrey Lecomte.

[SEE ILLUSTRATION]

## ROBERT

*At the end of the eighteenth century Robert had been for many years flower designer at the Royal Sevres Manufactory. His color schemes, his harmonies, his groupings, are well known to all connoisseurs of porcelain, and the drawings which follow on the list below are excellent examples of his delicate, fanciful but precise manner. Such documents are more sought for by museums and collectors interested in decorative art, and in consequence are becoming more and more scarce.*

- |    |                           |                       |
|----|---------------------------|-----------------------|
| 41 | STUDY OF A TULIP          |                       |
|    | Pen and ink.              | 7 inches x 9¾ inches  |
| 42 | BRANCHES OF ROSES         |                       |
|    | Pencil.                   | 7½ inches x 8½ inches |
| 43 | TULIPS                    |                       |
|    | Pen and ink sketch        | 6 inches x 8 inches   |
| 44 | BOUQUET OF WILD ROSES     |                       |
|    | Pen and wash composition. | 11 inches x 14 inches |

## PATER (JEAN BAPTISTE)

1695-1736

- |    |                                                                                                                                                                                                                                                                                                                                                                                               |                      |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| 45 | A YOUNG WOMAN SEATED                                                                                                                                                                                                                                                                                                                                                                          |                      |
|    | Red chalk drawing on white paper. The subject is seated, her profile turned to the left, her hands in her lap. She wears a bavolet, and is dressed after the fashion of the women of the bourgeoisie during the Louis XIV. period. The modeling of the features, the piquancy and the boldness of the metier, making this one of the most charming drawings of the early French 18th century. | 5½ inches x 8 inches |

[SEE ILLUSTRATION]

## PERNOT

- |    |                                         |                       |
|----|-----------------------------------------|-----------------------|
| 46 | A RUINED CHAPEL ON THE BORDER OF A LAKE |                       |
|    | Sepia drawing. Signed and dated 1816.   |                       |
|    |                                         | 6½ inches x 7¾ inches |

## PILLEMONT

1728-1808

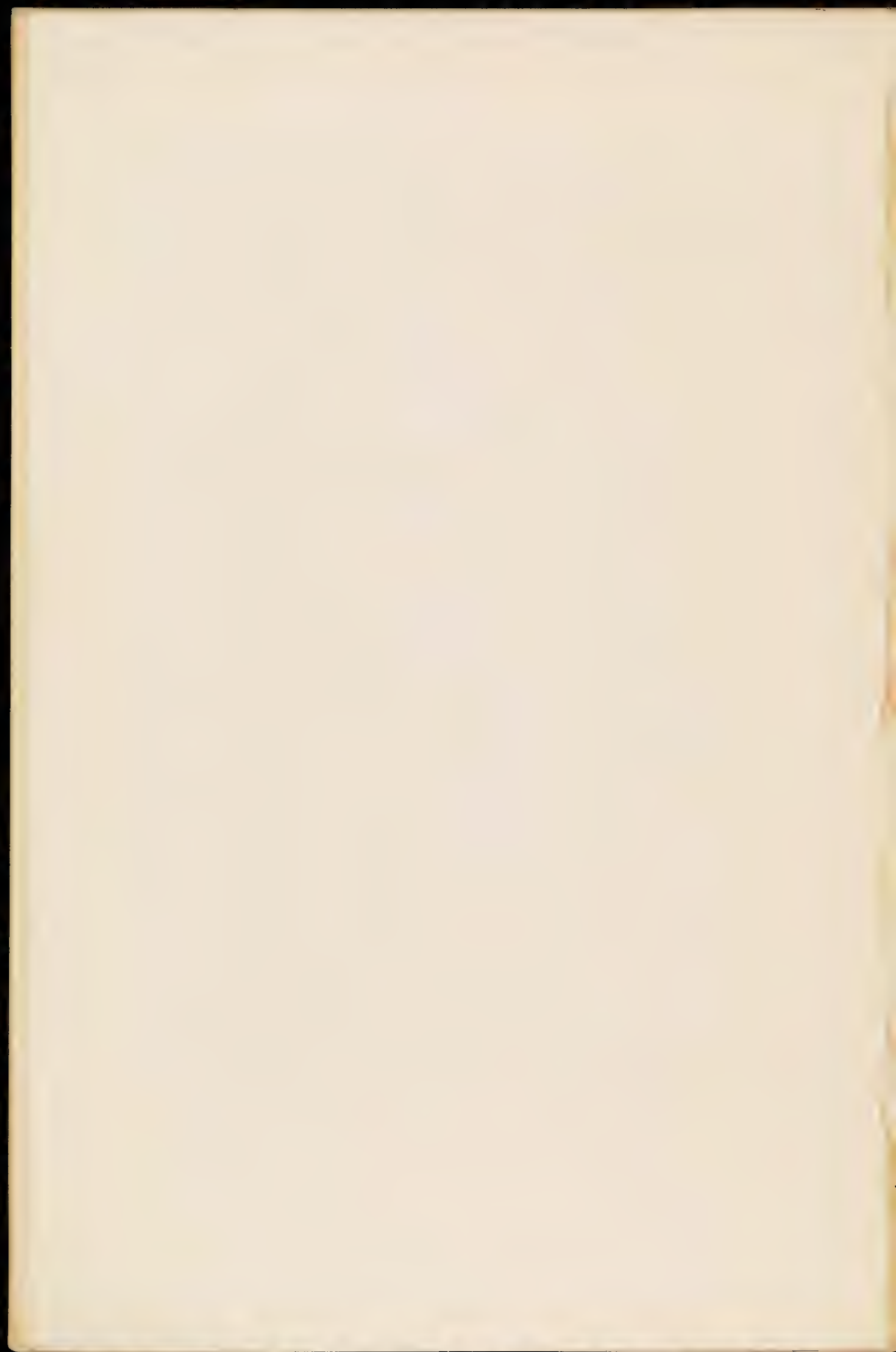
- |    |                                                                                                                                                                                                                                                                                                |                     |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|
| 47 | LANDSCAPE                                                                                                                                                                                                                                                                                      |                     |
|    | Pen and wash. The drawing shows a road leading across a bridge, while in the background rise strange craggy mountains standing out in relief against the sky. The whole is animated by almost microscopic figures that are disposed with the delightful taste so characteristic of the artist. | 7 inches x 9 inches |





JEAN BAPTISTE PATER

[NUMBER 45]



## ST. AUBIN (GABRIEL DE)

1724-1780

### 48 PORTRAIT OF AN ACTOR

Black chalk on white paper. A very rare and precious drawing by the famous master who often loses much of his "brio" when working in such dimensions. This is a full length portrait of a man, leaning against a marble pillar, his head thrown back, and obviously posing for his portrait. His dressing gown is draped about him in large decorative folds.

8¾ inches x 14 inches

### 49 LEDA AND THE SWAN

Pen and wash drawing on white paper. Three sketches of the same subject on one sheet, but placed there with the artist's inimitable taste. The execution is in St. Aubin's favorite dimensions and is most brilliant.

8⅞ inches x 12 inches

## TIEPOLO (GIOVANNI BATTISTA)

1696-1770

### 50 A SAINT IN PRAYER

Sepia drawing. A charming example of Tiepolo in the rendering of the luminous effects. It represents a kneeling saint, in pilgrim costume, leaning upon staff, a beatific expression upon his countenance.

6 inches x 6¾ inches

## TINTORETTO

1512-1594

### 51 THE MARTYR OF ST. ANDREW

Pen and ink. A magnificent forceful drawing, wherein with a few strokes of the pen the master indicates all the effects of light and shade in the scene. This is wonderfully characteristic of Tintoretto's manner of execution.

7¼ inches x 11 inches

## WATTEAU (ANTOINE)

1684-1721

### 52 A MONK

Black and red chalk drawing on blue paper. A beautiful drawing in the artist's best manner, representing an oncoming Capucine monk, his hood drawn down and hiding part of his features. Those that remain visible as well as the hands and the draperies are exquisite in execution and show the master at his best.

7¾ inches x 11½ inches

St. Loup Sale, Dijon, 1902.



53 FULL LENGTH DRAWING OF A LADY

Red chalk. A graceful drawing of a woman in a long robe à paniers. Seen from the back, she is standing in the artist's favorite attitude, her head turning over the right shoulder, allowing the features to be seen, while she holds the folds of her gown in her finger tips. 7 inches x 14 inches

[SEE ILLUSTRATION]

DAUMIER LITHOGRAPHS

THE COLLECTION OF

CHARLES HUARD

54 ARGOUT

Original lithograph. D. 5. Fine impression.

55 CUNIN-GRIDAINE

Original lithograph. D. 46. Fine impression.

56 DUPIN

Original lithograph. D. 62. Fine impression.

57 ETIENNE

Original lithograph. D. 68. Good impression.

58 HARLE PERE

Original lithograph. D. 98. Fine impression.

59 KERATRY

Original lithograph. D. 105. Good impression.

60 ODIER

Original lithograph. D. 138. Fine impression.

61 PERSIL

Original lithograph. D. 149 bis. Fine impression.

62 LES SALTIMBANQUES

Original lithograph. D. 373. Fine impression, in colors.

63 LES BAIGNEURS, VOYAGE A ST. CLOUD

Original lithograph. D. 632. Fine impression, in colors.

64 LES BAS BLEUS

Original lithograph. D. 699. Fine impression, without text on the back.

65 L'AMI D'UN GRAND HOMME

Original lithograph. D. 850. Fine impression, in color.

66 SWORD OF DAMOCLES

Original lithograph. D. 1911. Fine impression, without text on back.

67 UNE PROMENADE CONJUGALE

Original lithograph. D. 2662. Fine impression, without text on the back.

DECAMPS

68 LE LIEVRE ET LA TORTUE

Original lithograph. Delicate impression.

ETCHINGS AND LITHOGRAPHS

FROM PRIVATE COLLECTIONS

DELACROIX (EUGENE)

69 JUIVE D'ALGER

Painter etching. Fine impression, with letters.

EDWARDS (S. ARLENT)

70 GOOD NIGHT

Mezzotint printed in colors, after Henry Mosler. Signed artist's proof. Framed.

71 A VISIT TO THE BOARDING SCHOOL

Mezzotint printed in colors. After the painting by George Morland. Signed artist's proof. Framed.

FITTON (HEDLEY)

72 ST. BARTHOLEMEW'S GATEWAY

Original etching. Signed in pencil by the artist. Framed.

73 ST. ETIENNE DU MONT, PARIS

Original etching, signed in pencil by the artist. Framed.

74 PONT ST. ETIENNE, LIMOGES

Original etching, signed in pencil by the artist. Framed.

GOYA Y LUCIENTES (FRANCISCO)

75 MARGARITA DE AUSTRIA

Etching after Velasquez. Good impression, in perfect condition.

76 FELIPE IV., REY DE ESPANA

Etching after Velasquez. Good impression, in perfect condition.

77 FELIPE III., REY DE ESPANA

Etching after Velasquez. Good impression, in perfect condition.

- 78 GASPAR DE GUZMAN, CONDE DE OLIVARES  
Etching after Velasquez. Good impression, in perfect condition.
- 79 ISABEL DE BORBON, REYNA DE ESPANA  
Etching after Velasquez. Good impression, in perfect condition.

#### HAIG (AXEL HERMAN)

- 80 SCHLOSS ZWINGENBURG ON THE NECKAR  
Painter etching. Signed artist's proof. Armstrong, No. 53.  
Framed.
- 81 THE PORTALS OF RHEIMS CATHEDRAL  
Painter etching. Signed artist's proof on Japan paper. Armstrong, No. 94.  
One of the most widely admired and finest of Haig's etchings.
- 82 CA' D'ORO, VENICE  
Painter etching. Signed artist's proof. Armstrong, No. 129.  
Framed.
- 83 AMIENS, ON THE SOMME  
Painter etching. Signed artist's proof. Armstrong, No. 142.  
Framed.
- 84 STRASSBURG  
Painter etching. Signed artist's proof. Armstrong, No. 153.  
Framed.

#### HOMER (WINSLOW)

- 85 FLY FISHING, SARANAC LAKE  
Etching, after the artist's own painting. Signed proof. Framed.

#### HOPPNER (JOHN)

- 86 SISTERS  
Fine mezzotint after the painting by Hoppner. Proof on India paper, signed by the engraved. Framed.

#### JONKIND

- 87 JETEE EN BOIS DE HONFLEUR  
Painter etching. Fine impression on India paper.

#### KLINGER (MAX)

- 88 THE SNAKE  
Painter etching. From the series: "Eva and die Zukunft".  
Proof.
- 89 HERODES  
Painter etching. From the series: "Von Tode." Proof.



90 LANDMANN

Painter etching. From the series: "Von Tode." Proof.

LALANNE (M.)

91 DEMOLITIONS POUR LE PERCEMENT DU BOULE-  
VARD ST. GERMAIN

Painter etching

92 A NEUILLY

Painter etching. Fine impression.

93 AUX ENVIRONS DE PARIS

Painter etching. A famous plate.

LEIBL (WILHELM)

94 WOMAN OF DACHAU

Painter etching. Proof with wide margin.

95 TWO STUDIES OF PEASANTS

Painter etching. India paper proof.

MANET

96 POE'S RAVEN

Original lithograph. Fine impression.

97 POE'S RAVEN

Original lithograph. Fine impression.

MENZEL (ADOLPH)

98 "GUESS WHO IT IS"

Original lithograph. D. 65. India paper proof, in perfect condition.

99 NIGHT ATTACK

Original lithograph. D. 643. India paper proof, in fine condition. The exceedingly scarce early state with the address of Meder.

MERYON (CHARLES)

100 PIERE NIVELLE

Original etching. Delteil, No. 81. Fine impression, with large margin.

101 LOUIS XI. ET VALERE MAXIME

Etching. Delteil, No. 94. Very fine impression.  
From the Thibaudeau Collection.

**MILLET (JEAN FRANCOIS)**

- 102 TWO COWS  
Original etching. Delteil, No. 4. An early plate, freely sketched. Rare.

**SCHLECHT (C.)**

- 103 FRENCH PEASANTS  
Etching after the painting after Ridgway Knight. Remarque proof, signed in pencil. Framed.

**SHARE (H. PRUETT)**

- 104 EVENING: THE RETURNING FLOCK  
Painter etching. Remarque proof, signed in pencil, printed in brown on Japan paper.

**TROWBRIDGE (V.)**

- 105 LINCOLN CATHEDRAL: Statue of Lord Tennyson  
Original etching printed in colors. Signed proof. Limited to 50 impressions. Framed.

**TURNER (C. Y.)**

- 106 THE WEDDING PROCESSION  
Original etching. Remarque proof, signed by the artist. Framed.

The following Lithographs by Whistler were described in our catalogue of March Eighth and Ninth, but owing to their non-arrival from London could not be sold.

**WHISTLER (JAMES A. McNEILL)**

- 107 EARLY MORNING, BATTERSEA  
Lithotint. Final state. Very fine impression. Way, No. 7. This and the following sixteen Whistler lithographs all trial proof impressions and undamaged, were purchased originally from a printer employed by Thomas R. Way.
- 108 CHELSEA RAGS  
Lithograph. Printed on Van Gelder paper. Way, No. 22. Fine impression.
- 109 THE WINGED HAT  
Lithograph. Printed on white wove paper. Exhibited and signed by Way. Way, No. 25.

- 110 GANTS DE SUEDE  
Lithograph. Printed on toned wove paper. Exhibited and signed by Way. Way, No. 26.
- 111 LES BONNES DE LUXEMBOURG  
Lithograph. Printed on white wove paper. Way, No. 48.
- 112 THE LONG GALLERY, LOUVRE  
Lithograph. Printed on cream wove paper. Way, No. 52.
- 113 LA ROBE ROUGE  
Lithograph. Printed on cream laid hand made paper. Way, No. 68.
- 114 THE PRIEST'S HOUSE, ROUEN  
Lithograph. Printed on Whistler's special trial proof paper. A very rare proof. Only three were issued of this state. Not in the Jessop collection. Way, No. 74a.
- 115 MOTHER AND CHILD (No. 1)  
Lithograph. Printed on Whistler's special trial proof paper. The British Museum has no copy of this subject and it was not included in the Jessop collection. Way, No. 80.
- 116 THE SMITH'S YARD  
Lithograph. Printed on cream wove paper. Way, No. 88.
- 117 FIRELIGHT, MRS. PENNELL  
Lithograph. Printed on Whistler's special trial proof paper. Not in the Jessop collection. Way, No. 103. Rare.
- 118 FIRELIGHT, JOSEPH PENNELL (No. 1)  
Lithograph. Printed on thick toned wove French paper, imported by Whistler. Way, No. 104.
- 119 FIRELIGHT, JOSEPH PENNELL (No. 2)  
Lithograph. Printed on the same thick toned wove French paper as the preceding. Way, No. 105.
- 120 THE BARBER SHOP IN THE MEWS  
Lithograph. Printed on the thick toned wove French paper. Way, No. 106.
- 121 THOMAS WAY (No. 1)  
Lithograph. Printed on white wove paper. Way, No. 107.
- 122 LITTLE EVELYN  
Lithograph. Printed on cream laid paper. Way, No. 110.



- 123 UNFINISHED SKETCH OF LADY HADEN  
Lithograph. Printed on old Chinese paper. Way, No. 143.
- 124 LONG GALLERY, LOUVRE  
Original lithograph. Kennedy, No. 52. Fine impression, in fine condition.
- 125 READING BY LAMPLIGHT  
Original etching. Kennedy, No. 32. Very fine impression on old Dutch paper.

ZORN (ANDERS)

- 126 THE SWAN  
Original etching. Proof, with monogram and date 1915 in plate. Signed on lower margin in pencil. Fine impression, in perfect condition. Subsequent to Delteil, No. 268. Framed.





